Statement of Significance

The Wayland Historic District is a well-preserved and cohesive example of a late-nineteenth- to early-twentieth-century, upper-income, residential suburb on the East Side of Providence. It contains 558 contributing buildings, 24 non-contributing buildings, and two contributing sites, encompassing a range of historic functions and architectural styles. The district is eligible for listing in the National Register of Historic Places at the local level under Criteria A and C. The period of significance extends from 1875 to 1953, the current 50-year National Register eligibility cutoff date. Nearly all of the contributing buildings were built between 1875 and 1930.

The district is eligible under Criterion A for its association with the residential development of the East Side of the City of Providence. Taken as a whole, it effectively illustrates the pattern of suburban development in Providence, from the inception of the streetcar to the rise of the automobile. In addition, The high concentration of single-family houses built in a short period in the district reflects the prosperity of the Providence in the early twentieth century.

It is eligible under Criterion C because it embodies the distinctive characteristics of several styles and types of late-nineteenth- and early-twentieth-century architecture and construction, and is comprised of buildings that, although they may not be individually eligible, constitute a group of associated resources. These buildings include a high number of architect-designed residences. Many of the houses built in the first two decades of the twentieth century were designed by local architects and as many as 38 architects are credited with buildings in the district. Architectural styles represented in the district incorporate popular domestic architectural styles of the era, including Queen Anne, Colonial Revival, and Modern Colonial.

Finally, although the several religious buildings in the district would not ordinarily be eligible in their own right, they are each distinguished for their architectural merit, including one, Percival Goodman's Temple Beth El, that is the work of an acknowledged master of modern synagogue design. As properties deriving primary significance from their architectural distinction, the district's religious buildings are eligible under Criteria Consideration A.

Community Development and Planning

The history and development of Wayland Historic District corresponds to the broad national trends of suburban development. The district is located in the Moses Brown Farm Plat, a large undeveloped rural plat on the eastern fringe of the city. Moses Brown (1738–1836), a great-grandson of Chad Brown and

brother of prominent merchants Nicholas, John and Joseph, acquired the parcel between the Fenner and Browne Holdings (Jones 1989:5). Also referred to as Elm Grove, the tract extended north from East Manning and Pitman streets to current Laurel Avenue, and east from Arlington Avenue, Lloyd Avenue and Hope Street to the Seekonk River (Jones 1989:5). In 1772, Brown constructed a country residence near the intersection of Wayland and Humboldt avenues, within the Wayland Historic District. It became his permanent home, and remained extant until well into the nineteenth century.
Institutional expansion in the nineteenth century influenced the East Side's later residential development. Early settlement history in the Wayland Historic District is wedded to the institutional development of the East Side. The establishment of the Moses Brown School and the Dexter Asylum withheld two large tracts of land from the subdivision process and strongly demarcated the eastern limit of College Hill (Jones 1989:11). Located in the isolated eastern section of the East Side, Butler Hospital and Swan Point Cemetery introduced the public to the attractiveness of the area. Many of the district's early residents were affiliated with the East Side's major institutions: Brown University, Butler Hospital, and Dexter Asylum. Several of the district's roads are identified with these institutions: Butler, Wayland and University avenues. Both staff and students of Brown University continue to reside in the Wayland Square area, as do employees of Butler Hospital.

Subdivision of East Side farms into house lots began around 1850. Early activity concentrated in the southern portion of the area, where the gradually sloping land favored a spread of construction easterly from Williams, John, Arnold and Transit streets. One of the earliest plats in this area was the What Cheer Estate. Drawn up in 1847 for the heirs of Governor James Fenner (1771–1886), the What Cheer plat extended east of Governor Street and south of East Manning Street (Jones 1989:13). The former Moses Brown Farm, property of Brown's granddaughter Anna A. Jenkins, was located to the north and east of the What Cheer Estate.

In 1840 both Mrs. Jenkins and her daughter were killed in a fire, which destroyed their Benefit Street house. Mrs. Jenkins estate, including Elm Grove, was held in trust for her two surviving children, Anna Almy Jenkins (1831–1919) and Moses Brown Jenkins (1835–1895). Samuel B. Tobey, her executer, began selling off portions of the Moses Brown Farm in 1853. The same year five men purchased an interest in a large tract bounded by Ferry Street (Gano Street) on the west, and Angell Street (Angell and South Angell streets) to the north. Formed as Cold Spring Land Company in 1855, the company platted a subdivision on the land in the following year (Jones 1989:13).

Few lots were sold in the newly platted tracts. The lack of interest may have been the result of legal impediments because Moses Brown had stipulated that his homestead be conveyed to his namesake when the youth reach the age of 21. It appears that this bequest encumbered the titles to the properties sold by Taber. After Moses B. Jenkins turned 21 in 1856, he and his sister made an agreement to divide their great-grandfather's homestead farm (Jones 1989:13). Angell and South Angell streets separated the tract

with the southern portion allotted to Anna, then wife of Thomas F. Hoppin. Moses B. received the land to the north. In the following years Moses B. Jenkins became a prominent figure in real estate development with deals involving the Cold Spring Plat (which he purchased back from the Cold Spring Company in 1860) and the rest of his ancestral property (Jones 1989:13).

Beginning in the mid-nineteenth century, families living in densely populated cities were motivated to move to the periphery of the city, but close enough to commute to employment. Rapid industrialization of American cities in the second half of the nineteenth century created increasingly congested, unhealthy urban environments. These undesirable conditions reinforced Americans' dislike and fear of cities. At the same time, the Romantic Movement celebrated the virtues of nature. Architects like Andrew Jackson Downing used picturesque architectural illustrations to create romantic, naturalistic buildings and landscapes by reviving styles from the past that were thought to be more in tune with nature and hence more moral. During the intensive period of American industrialization and urbanization, the house became an escape, a sanctuary, from the pathologies and stresses of the city.

The picturesque subdivision satiated the upper-income city dwellers' desire for a semi-rural environment with single-family houses located within commuting distances of the city. Prototypes for the ideal suburban subdivision were built for the elite in the mid-nineteenth century (Llewellyn Park, New Jersey, 1857, Alexander Jackson Davis, architect). Ideal character-defining features of the picturesque subdivision included the curvilinear road and natural open space in the center. Frederick Law Olmsted elaborated on the design with his Riverside plan (Illinois near Chicago, 1869) a fluid system of curved streets, extensive plantings, and houses on irregular, individual lots with 30-ft setbacks. The residential land developer ultimately became responsible for defining the appearance of the suburban landscape (Ames 2001:16).

Design elements of the picturesque and the curvilinear subdivisions were adapted in simpler rectilinear subdivisions in a higher density, less costly variety along streetcar lines. The streetcar neighborhoods were generally comprised of a rectilinear subdivision abutting the streetcar line. As advances in transportation increased household mobility, each succeeding landscape was built at a lower density.

Suburbanization intensified with the introduction and widespread use of the balloon frame, which reduced the cost of construction and allowed for the availability of the private house to middle-income families. The balloon frame and improved transportation made room for the freestanding house. Initially single-family houses in streetcar suburbs were located on small lots, though by the end of the nineteenth century lot size and houses became larger (Ames 2001:8). In the early twentieth century, the automobile dramatically changed the suburban landscape. With an automobile, commuters were no longer required to live within walking distance of the streetcar line and new residential developments could be built at

lower densities and designed to be self-contained with interior streets providing more privacy and sense of country.

Introduction and improvement of public transportation from the 1870s through the 1910s allowed for more people to move to suburban neighborhoods, a trend heightened by increased automobile ownership and use in the twentieth century (Jones 1989:11). Suburbanization of the East Side spanned the period of 1850 to 1940, which resulted in two distinct phases and sections. The area south of Laurel Avenue, the Wayland Historic District, largely developed prior to 1920 with narrower streets and smaller building lots. The section north of Laurel Avenue took shape in the 1920s and 1930s. Known as the Freeman Plat, the residential zone north of Laurel Avenue is distinctive for its wider streets and larger lots.

The first street railway company began horse-car service in Providence in 1864 (Jones 1989:12). Three years later, East Side service opened with a through-route from Olney Street over Hope, Wickenden, and South Main streets to Market Square, then out Westminster Street to Olneyville. By 1876, a portion of this route was transferred to operate over Brook Street from Hope to Wickenden. Also running by 1876, the Governor line began at Market Square over to South Main Street, Wickenden Street, Governor Street, Pitman Street, and Butler Avenue to Irving Avenue. During the summer an omnibus ran from Irving Avenue to Swan Point Cemetery over a dirt path extending north from Butler Avenue. The inability of horses to pull cars up College Hill necessitated the circuitous routes of these lines (Jones 1989:12).

Walter Richmond, owner of extensive property in the Waterman Street area, improved access to the East Side when he organized the Providence Cable Tramway Company in 1884 (Jones 1989:13). The company was authorized to construct and operate a cable car system on a circular route between Market Square and Red Bridge over College, Prospect, Angell, South Angell, East River, Waterman, Prospect, and College streets. The new system opened in 1890, it employed grip cars pulled by a cable propelled by a power plant near Red Bridge (Jones 1989:13). Passenger cars were attached to the grip cars and were disconnected at Market Square, where they were reattached to horse teams that pulled them over the remainder of the route to Olneyville (Jones 1989:13). By 1894, the street railway network was converted to electric trolleys that featured a counterweight grip-car system to haul the trolleys over College Hill (Jones 1989:13). By the early twentieth century, the Brook Street line extended out to Hope Street to Pawtucket. The Butler Avenue line ran along the eastern edge of the district along Blackstone Boulevard. A new line operated along Elmgrove Avenue as far as Sessions Street (Jones 1989:13).

Development from College Hill into the former urban fringe included the What Cheer, Jenkins Estate, and Cold Spring subdivisions (Jones 1989:13). Moses B. Jenkins laid out the Blackstone Park Plat in circa 1861 on a section of land located east of Butler Avenue north of Angell Street (now South Angell Street), directly east of the Wayland Historic District. The subdivision appears on a contemporary map of the city as a conventional arrangement of straight streets following a modified incomplete grid plan (Jones

1989:14). Matthew W. Arlington was the first to construct a house (90 Oriole Avenue) in the plat (Jones 1989:14). The next year, Jenkins commissioned Charles E. Paine to redraft the Blackstone Park Plat. Paine designed a new subdivision that conformed to the natural topography of the western shoreline of the Seekonk River. His design followed the most advanced precepts of planning garden suburbs. The plat included an unsuitable five-acre wooded ravine that Jenkins donated to the city in 1866 for use as a public park. To enlarge the park, the city acquired additional land from 1891 to 1926 (Jones 1989:14).

During the 1860s, Angell and Waterman streets emerged as an important corridor for construction. After the Civil War, these two thoroughfares developed as main residential avenues. Angell and Waterman streets were the counterparts of West Side streets such as Broad Street, Elmwood Avenue, Westminster Street, and Broadway, which were all lined with large stylish houses of affluent businessman and professionals. A small number of dwellings in the area were constructed on a speculative basis. Many of these were double houses. Generally, individuals built speculative and income-producing properties with interests in real estate or the building trade (Jones 1989:15). The panic of 1873 and the depressed economy of the mid-1870s discouraged this type of speculative development (Jones 1989:15).

In 1872, the remaining portion of the Moses Brown Farm was subdivided into house lots. Bounded roughly by Everett Avenue, Butler Avenue, Angell Street and Arlington Avenue, the original plat included Orchard, Humboldt, Irving, Lloyd, President, Taber, Elmgrove, Wayland, Cole and Slater avenues (Jones 1989:15). The boundaries of the Wayland Historic District correspond to the rough boundaries of the Moses Brown Farm. Early development within the district centered on Humboldt Avenue.

The 1875 Hopkins map documented 10 dwellings and five outbuildings within the Wayland Historic District boundaries. Only three of the residences are extant; Sam T. Browne House; John M. and Lydia Rounds House; and David W. Hoyt House. At that time, the most significant land company within the district was the Weybosset Land Company with 55 lots. Other major land investors included C.C. & H.M. Taber, Robert H. Ives, F.E. Stillwell, and Thomas H. Barton. Parcels in the district range in size from 15,000 sf. to 20,000 s.f.

In 1882, there was little residential development within the boundaries of the Wayland Historic District. Though by that time, the principal streets of the district were laid out, and the land was platted. In the late nineteenth century the leading land company in this area of Providence was the Weybosset Land Company. The company acquired more than half of the parcels on the north side of Angell Street. Other holdings in the district were located on Angell and South Angell streets; and Irving, Lloyd, Arlington, Elmgrove, Wayland, Cole and President avenues. The other significant landholder at that time was Mrs. E. Gammell. Moses B. Jenkins owned the triangular parcel located between Angel and South Angell streets.

The Moses Brown Farm Plat was replatted in 1891, more than likely in anticipation of increased demand for house lots following the construction of the cable-car line on Angell and Waterman streets (Jones 1989:15). The following streets were cut through blocks that had previously been larger: Elton Street and Adelphi, University, Everett, Kingston, Miles, Hobart, Edison, and Lorraine avenues. Most of the lots on the original streets of the Brown Farm Plat average 5,000 square feet in area, while lots on the later streets average less than 4,000 square feet, resulting in a dense pattern of development typical of nineteenth-century streetcar suburbs (Jones 1989:15). Orchard Avenue evolved as a unique section within the Moses Brown Farm Plat with large average lot sizes of more than 15,000 square feet. Comprised of 13 houses, seven of which were constructed during the period from 1896 through 1900, most were designed by a single architectural firm, Martin & Hall (Jones 1989:15). George M. Hall, one of the firm's partners, built the house at number 49 for himself.

The Wayland Historic District was sparsely populated in 1895. Major changes to the district included the addition of several new streets. Five north-south streets were laid out in the northern portion of the district, between President and Lloyd avenues. These one-block long side streets included Kingston, Miles, Hobart, Edison and Lorraine avenues. Three additional east-west streets were constructed in the southern half of the district. Extending from Taber Avenue to Blackstone Boulevard, Elton Avenue was the most significant street added to the district. The other two streets were the one-block long Villa Avenue and the two-block long Adelphi Avenue. Residential development in the district continued in the southern half of the district, while the northern half remained largely undeveloped. Development increased on the north side of Angell Street and on streets immediately to the north because the waterlines only extended as far as Elton Avenue. A one-block stretch of Irving Avenue, between Arlington and Taber Avenue, was the northernmost waterline in the district.

One of the most significant transportation projects on the East Side to impact future development occurred in the 1890s with the construction of Blackstone Boulevard (1890–1904). The boulevard was one of the earliest landscaped roadways in the country, and the earliest in the state (RIHP&HC 2001:64–65). The eastern edge of the Wayland Historic District fronts Blackstone Boulevard. The construction of Blackstone Boulevard enhanced both transportation facilities and the environmental character of the neighborhood (Jones 1989:16). Proprietors of Swan Point Cemetery first proposed the boulevard to promote interest in improving public access to their facility (Jones 1989:16). Horace W.S. Cleveland, a nationally prominent Chicago landscape architect, drafted the preliminary designs. The plans called for the layout of two roadways and a central landscaped esplanade, replacing the northerly portion of Butler Avenue, which was an unpaved cart path extending north to East Avenue (Hope Street). In order to construct the parkway, the city acquired a stretch of land between Slater and Butler avenues for the western portion of the parkway.

Blackstone Boulevard offered an attractive route to the cemetery as well as an excellent location for suburban houses. The General Assembly authorized construction in 1890, and the roadways were built between 1892 and 1894 (Jones 1989:16). The Butler Avenue trolley line was extended down the median in 1902. Landscaping of the center strip was completed in 1904 under the supervision of Olmsted Brothers, and a rustic trolley shelter of boulders, designed by Providence architects Stone, Carpenter & Willson, was erected opposite the entrance to Swan Point Cemetery (Jones 1989:17). By that time, Stone, Carpenter & Willson had designed two residences within the Wayland Historic District (72 Taber Street [1898]; 37 Arlington Avenue [1899]). The boulevard became a popular recreational attraction for drives and promenades. Despite its immediate popularity, residential growth along the boulevard was slow (Jones 1989:17).

By 1900 Providence was the twentieth-largest city in the country. The city's textile, jewelry and silver, and metal products dominated American manufacturing, and coupled with overall industrial production, made Rhode Island one of the wealthiest states per capita in the nation at the turn of the twentieth century. The population soared 460 percent from the close of the civil war to 1945, with much of the growth occurring prior to 1910. Increased population created a high demand for new housing.

In 1908, much of the residential development in the Wayland Historic District occupied the southern half of the district. North of Irving Avenue, the district was sparsely populated. At that time, the north side of Angell Street was comprised of four large estates, while the south side of the street was residential.

In the 1910s, Wayland Square became a focus for construction of new blocks zoned for commercial buildings and professional offices (Jones 1989:31). A large majority of the commercial buildings were erected after 1930, an indication that this commercial district developed largely in response to patterns of automobile usage (Jones 1989:31). The architectural character of Wayland Square is inconsistent as it developed in a piecemeal fashion through the early to mid-twentieth century. The center is comprised of a collection of 1920s and 1930s structures mixed with buildings of the 1950s and 1960s (Jones 1989:31). Earlier buildings echo the preferences for revivalist design exhibited in neighborhood dwellings. The southern edge of the district forms the northern limits of Wayland Square, which is comprised of a mix of commercial buildings and large apartment buildings.

The Wayland Historic District also contains one other commercial stretch. Located a few blocks north of Wayland Avenue, real-estate developer Leo Logan established a small neighborhood shopping area at the corner of Elmgrove and Lloyd avenues. Logan constructed two blocks 139-143 Elmgrove (1922), and 145-149 Elmgrove (1934). Both buildings display popular revival style materials with textured tapestry brick facades and sections of Mediterranean pantile roofing (Jones 1989:31). The block was conveniently located on the Elmgrove trolley line.

The period between 1910 and World War II continued the pace of residential construction of the years from 1850 to 1910. Widespread use of the automobile led to the adoption of more spacious layouts of streets and house lots. Dwellings within the Wayland Historic District were more often oriented with the broad side parallel to the street, unlike the end-to-street houses on the narrow frontage lots in streetcar suburbs (Jones 1989:31). This period also marked the introduction of a new building form to Providence, the neighborhood apartment building. The Blackstone-Wayland area has the city's highest concentration of significant concentration of post-1900 apartment buildings. The Wayland Historic District hosts several architect-designed apartment buildings. By World War II, houses occupied most available land on the East Side, and only scattered lots were left for construction for new dwellings. The only remaining large parcels belonged to Butler Hospital, Swan Point Cemetery, and Brown University. The demand for apartments and waning popularity of large houses encouraged conversion of nineteenth-century dwellings into apartments (Jones 1989:39).

By 1918 the Wayland Historic District was almost entirely developed. The district was comprised of single-family dwellings, duplexes, and apartment buildings. Apartment buildings included Lafayette, Washington, Elmgrove, Prima Vera, and O'Connor. Development within the district is telling of Providence's early-twentieth-century social history. Original property owners were professionals, business executives, and entrepreneurs. Some of the more prominent early residents in the district were associated with the area's textile and jewelry industries.

The 1918 map documented for the first time commercial properties in the district that were related to the emerging popularity of the automobile. The Miles Avenue Garage owned by C.O. Gorman spanned both sides of Miles Avenue. Gorman also owned lots to the east and south, which included Elmgrove Apartments. A small park, the Gladys Potter Garden, was recorded in 1918 as an irregular shaped tract at the intersection of Humboldt and Elton avenues. The park remains the only green space within the district

The Wayland Historic District is located within the state's most substantial Jewish community. During the early to mid-twentieth century, the demographics of the East Side shifted with the steady influx and establishment of a Jewish population. Twentieth-century institutional development of the East Side reflects this concentration. In the mid-twentieth century an architect-designed, modern synagogue, Temple Beth El, was constructed in the district. Many of Providence's earlier synagogues were built as utilitarian structures until the first two decades of twentieth century when two major synagogues were constructed.

A significant Jewish population first emerged in Providence during the mid-nineteenth century. The origin of Temple Beth El stems from 1855 when the Congregation Sons of Israel, Rhode Island's second oldest synagogue, was chartered by the General Assembly. In 1871, Congregation Sons of David was

organized, and three years later the congregation merged with Sons of Israel. Congregation Sons of Israel and David joined the Union of American Hebrew Congregations, the Reform Movement, in 1877. The congregation's first structure was built in 1890 at Friendship and Foster streets, and was used until 1908. A second structure, called Temple Beth El (1911; Banning and Thornton, Architect) was erected at 688 Broad Street. The congregation worshipped in the Broad Street temple until April 1954.

Major changes within the East Side landscape occurred in the early 1960s when Brown University acquired the former Dexter Asylum property. The university constructed a new sports complex and later sold a portion of its Aldrich Field to developers, who subdivided the land into house lots (Jones 1989:40). Additional changes to the East Side during the second half of the twentieth century include the emergence of a diverse post-war domestic architecture that ranges from the unique, architect-designed to the mass-designed tract house. The East Side's earliest modernist houses were inspired by forms Frank Lloyd Wright had pioneered in the 1930s, as well as the designs produced at Taliesin in the 1950s. Most of the modern residences on the East side are simple wood-frame houses with flat or low gable or shed roofs. Modern residential infill within the Wayland Historic District is limited. Most of the modern construction within the district was reserved for commercial and institutional buildings.

Since the mid-twentieth century, the built fabric of the Wayland Historic District has remained largely intact. Modern intrusions within the district include the construction of buildings for commercial, institutional and educational use. There are few modern residences in the district on previously undeveloped lots.

The Wayland Historic District was planned as a typical "streetcar suburb" with its 4,000 to 5,000 sq. ft. lots arranged in a rectilinear grid pattern of relatively narrow streets. Despite its original layout and design, most of the houses feature side-yard driveways with contemporaneous detached garages. This shift represents the increasing popularity of the automobile in Providence. The prevalence of garages within the district reflects the overall influence of the automobile on the suburban landscape. Additionally, the district reflects broad patterns of history in Providence from 1875 to 1953, as substantial increases in population resulted in the construction of suburban neighborhoods and transportation networks constructed around an urban core. The houses represent a variety of building types and architectural styles popular in the last quarter of the nineteenth century and the first two decades of the twentieth century.

Note the original Moses Brown Farm Plat extended north to Laurel Avenue, and is not located within the Wayland Historic District. The northern section of the original plat is a two-block area, between President Avenue and Laurel Avenue, and Arlington Avenue and Blackstone Boulevard. It is partially located within the boundaries of the Freeman Plat Historic District (NR 20 April 1995). The area between the two districts represents a transitional period, both temporally and stylistically, in the

residential development of the East Side. The Freeman Plat is significant for its landscape architecture, and differs greatly in overall aesthetic feeling from both the Wayland Historic District and the two block transitional section.

ARCHITECTURE

The Wayland Historic District is significant for its range of styles and types that typify the architecture of the American suburb as it developed between 1880 and 1930. In addition, the high rate of survival in the district provides an important index to the changing tastes of middle-class homebuilders in the same period. The earliest extant buildings in the district, like the Benjamin Gallup House at 292 Wayland Avenue, are clearly based on mid-nineteenth-century pattern book designs, like the work of Andrew Jackson Downing. The handful of bracketed houses in the district are especially important because they represent an early, undeveloped possibility for the East Side that was quickly rejected. With the late-nineteenth-century rise in the architectural profession, such book-based prototypes were abandoned in favor of the more inventive, free-wheeling Queen Anne. Concentrations of Queen Anne houses along Arlington and Taber avenues illustrate how architects and builders used historic forms creatively in varied, often complex compositions of porches, gables, bays, and towers. After the turn of the century, a new enthusiasm for colonial material culture manifested itself in a diversity of houses that were clearly derived from, but not copies of, historic American buildings. In the largest, most refined examples, like those along Orchard Avenue, these were two-story, three- or five-bay, hip-roofed, rectangular masses with pedimented dormers. Set back from the street, they cut an imposing figure that was a staid, formal contrast to their more loosely-composed Queen Anne predecessors. More modest houses on smaller lots were often based on Dutch models, with only one story under a gambrel roof. With its broad applicability for a range of clients, the several forms of the Colonial Revival were the most style for building in the Wayland Historic District during the period of significance.

The Wayland Historic District is also significant for its unusually high number of architect-designed buildings. Leading local architects of the early twentieth century designed domestic residences for prominent Providence citizens. One of the most highly regarded and preeminent firms active in the district was Stone, Carpenter & Willson. Largely recognized for their municipal and commercial works, the firm is credited with three residences in the district. The best-represented firm in the district is Martin & Hall with nine buildings, including St. Martin's Episcopal Church. Other leading firms in the district include Clarke & Howe (3 residences), and William Walker & Son (2 residences). The district also includes designs by lesser-known residential architects. A brief biography of the more prominent firms who were active in the district follows.

Principal Architects

Cady, John Hutchins

John Hutchins Cady (1881–1967) studied architecture at MIT and the Atelier Duquesne in Paris after his graduation from Brown University, and after apprenticing with three important firms in Providence, Boston, and New York, began practicing independently in 1908. Cady subsequently focused his career primarily on civic planning, historic preservation, and local history. He is best known for overseeing the restoration of many Colonial and Federal period structures, and for his landmark publication, The Civic and Architectural Development of Providence (1957). During his long career Cady executed relatively few commissions for original, individual buildings, and most of those were in the Colonial Revival style. In the Wayland Historic District, he designed the Charles Eddy House at 52 Taber Avenue (1909).

Clarke & Howe

Senior partner Prescott Orlott Clarke (1858–1935) was a native of Providence, educated at Brown University and MIT's School of Architecture. Clarke began practice in 1895 with the firm of Clarke and Spaulding, and in 1901 was joined by Wallis E. Howe. From 1903 to 1920, the firm was known as Clarke & Howe, except from 1910 to 1913 when Eleazer B. Homer was a partner. Clarke retired in 1928, while Howe continued in practice with Samuel Church, Earle Prout, and E.O. Ekman until his death in 1960. The firm's design for the Providence Post Office, Court House, and Custom House established the reputation of Clarke & Howe. Harvey W. Corbett is noted as the designer (Woodward, Sanderson 1986:193). The Providence Post Office, Court House, and Custom House (1904–1908) was one of the few federal buildings of the period to be contracted to a private firm under the provisions of the Tarnecy Act. It is an exceptionally well-conceived example of the Beaux Arts style design favored for monumental public buildings. The local firm of Clarke & Howe was unanimously selected as the architect in 1903. At the time this prestigious project was awarded, Clarke & Howe were a young firm known primarily for residential commissions. In the Wayland Historic District, they designed the Annie Barker House at 44 Orchard Avenue (1910-1911) and St. Martin's Episcopal Church at 50-60 Orchard Avenue (1916). Other buildings designed by Clarke & Howe include the Church of the Redeemer, 655 Hope Street (1915–17), the Rochambeau Branch Library and several buildings at St. George's School, Newport, Rhode Island (Withey 1970:193;Woodward, Sanderson 1986:262–265).

Goodman, Percival

Percival Goodman (1904–1989) achieved distinction as one of the most prolific synagogue architects in the United States in the second half of the twentieth century. With a career spanning 60 years, he was significant in the advancement of a critical discourse on modern religious architecture. Goodman held to his commitment to the power of architecture as a vehicle for social change by establishing a vocabulary

for the modern synagogue. By fusing abstract modern forms and traditional Jewish symbolism, he created a unique style that resonated with people struggling to maintain their religious community in an increasingly secularized culture.

Goodman was a teacher and an early scholar of urban planning. With his brother Paul, he published *Communitas Means of Livelihood and Ways of Life* (1947). Written by his brother and illustrated by Percival, the book became a classic on urban planning. Goodman learned the fundamentals of drafting working for his uncle, Ben Levitan, an architect in NYC who had been trained at the Ecole des Beaux-Arts in Paris (ca. 1900). He was later hired by Grunenber & Reichstag, a firm that specialized in construction of tenements in the Bronx, NY. Goodman studied at New York's Beaux Arts Institute of Design, which was founded by architect Whitney Warren, and modeled after Paris' Ecole des Beaux-Arts. Early on he gravitated toward classical and neoclassical styles, and not the more popular modern American and European trends. Goodman's mentor was George Licht, the head draftsman in the New York firm of Delano & Aldrich. His next employer, George Pitikan, encouraged Goodman to study at the American School of Arts in Fontainebleau, where he took classes for three summers, beginning in 1920. In France, Goodman studied painting, sculpture and architecture.

During the post-World War II period, Goodman became more connected with his Jewish ancestry. He had never received Jewish religious instruction, and had little knowledge of Jewish tradition. His first institutional commission was for Mrs. Felix Warburg's Jewish Theological Seminary's Jewish Museum, which entailed transforming her residence on Fifth Avenue into a museum space. After a conference sponsored by the Union of American Hebrew Congregations, the organization of Reform temples in North America, where he lectured on "The Holiness of Beauty," Goodman was inspired. He refocused his career and concentrated on designing the post-war American synagogue with architectural distinction. Temple Beth El (1951-1954), in the Wayland Historic District, was one of his first synagogue designs. It was followed by designs for over 50 other synagogues, with more than 30 in 14 states.

Hoppin, Howard

Howard Hoppin (1856–1940) was a senior partner of Hoppin, Howard & Ely and Hoppin, Howard & Field. He attended the Massachusetts Institute of Technology and apprenticed with the local firm of Stone & Carpenter. Hoppin was president of the Rhode Island Chapter of the American Institute of Architects from 1891 to 1893 and 1910 to 1912. He designed the Rhode Island School of Design, Central High School, Christian Science Church, and Caswell Hall at Brown University, all in Providence. In the Wayland Historic District, he designed the C. Franklin Nugent House at 67 Orchard Avenue (1898).

Jackson, Robertson & Adams

This firm, consisting of F.E. Jackson, Wayland Robertson, and Pawtucket native John Howard Adams, designed churches, hospitals, libraries, housing projects, and other various public buildings throughout Providence. The firm is responsible for constructing the Potter Home for Nurses at Butler Hospital, Providence's Central Baptist Church, Industrial Trust Company, Bullock Building on Weybosset Street, and Lincoln School Building, among numerous others. The firm also altered Providence City Hall, Providence Institution for Savings, and the Parish House at St. John's Church. In the Wayland Historic District, they designed the Central Baptist Church at 444-450 Lloyd Avenue (1916).

Martin & Hall

Frank H. Martin (1863–1917) was a graduate of the Massachusetts Institute of Technology and the Lowell School of Design. He worked in New York before coming to Providence in the 1890s where he was employed with the local firm of Stone, Carpenter & Willson until 1893. He was elected to the American Institute of Architects in 1912 and was a member of the Architectural League of New York. Although Martin was known for designing numerous private houses, his firm (with George F. Hall) designed several of Providence's public buildings. The firm's work includes St. Xavier's Academy, State Normal School, Roger William Park Museum, and Providence City Hospital. In the Wayland Historic District, Martin designed several houses, including 39 and 43 Orchard Avenue, which he also developed as rental properties.

George F. Hall (1866–1928) was a lifelong resident of Providence who designed numerous hospitals, schools, churches, public buildings, and residences throughout the state. Hall's Providence buildings include the State Normal School, St. Michael's Church, St. Stephen's Church, West Side High School, East Side High School, Branch Avenue Grammar School, and Providence City Hospital. In the Wayland Historic District, Hall designed several houses, including his own house at 43 Orchard Avenue.

Stone, Carpenter & Willson

Alfred Stone (1834–1908) studied surveying and drawing while attending high school in Salem, Massachusetts. He worked in several architectural offices until 1859 when he entered the firm of Alpheus C. Morse of Providence, Rhode Island. In 1864 Mr. Stone established his own firm. At the time of his death the firm was Stone, Carpenter & Sheldon. Among the buildings designed by Mr. Stone and his associates in Providence are the County Court House, Public Library, Y.M.C.A. Building, Slater Hall and other buildings at Brown University, Exchange Bank, Pendleton Museum, and numerous private houses. He was elected an Associate of the American Institute of Architects in 1870, a Fellow in 1896, was its

secretary from 1893 to 1898, and served on the Board of Directors until his death. He was an active member of the Rhode Island Chapter, of which he was president at the time of his death.

Charles E. Carpenter (1845–1923), a painter and architect, was a native of Pawtucket. He was a charter member of the Providence Art Club and became a Fellow of the American Institute of Architects in 1875. Carpenter joined the practice of Alfred Stone in 1873 to form Stone & Carpenter (1873–1883).

Edmund R. Willson (1856–1906) graduated from Harvard University in 1875, after which he attended the Massachusetts Institute of Technology and the Ecole des Beaux-Arts in Paris. Shortly after he returned from Paris, he went to Providence and became a member of the firm of Stone, Carpenter & Willson. Among the more prominent buildings attributed to him individually are the Providence Public Library, Pembroke Hall, the Pendleton Museum, the Roger Williams Chapel, and many private residences. Mr. Willson was elected an Associate of the American Institute of Architects in 1884 and a Fellow in 1889.

In the Wayland Historic District, Stone Carpenter and Willson designed several buildings, including the George Sackett House at 37 Arlington Avenue (1899) and the John M. Rounds House at 72 Taber Street (1898).

William R. Walker & Son

William Russell Walker II (1884–1936), born in Providence, RI, was the third in a grandfather-father-son professional sequence of architects responsible for many of Providence's most impressive structures. General William R. Walker, his grandfather, established the firm with his designs for Providence's Union Congregational Church and Providence High School (both demolished). During a brief partnership with Thomas J. Gould, commissions were received for a number of massive office structures downtown, as well as the prestigious University Library (now Robinson Hall, NR listed) commission for Brown University. General Walker's son Colonel William Howard Walker joined his father as a draftsman in 1874 and became a partner in 1880 when the general's partnership with Gould was dissolved. Each of the Walkers was politically active in Rhode Island. The general was active in the State Militia, rising to rank of major general, as well as a prominent member of the Masons, holding most of its offices at one time or another at the lodge and state levels. The colonel was equally active in the State Militia and Masons. With such connections, it is understandable that much of the design work for the Masons was by the Walkers, and virtually all armories came to the firm as well. The Walkers were responsible for the huge Cranston Street Armory (NR listed) and the North Main Street Armory for Mounted Commands in Providence, as well as those in Pawtucket, Woonsocket, and Westerly. The firm also designed the town hall and courthouse in Westerly, the courthouse and police station for Woonsocket, the city halls for Warwick and East Providence (demolished), as well as for Fall River, Massachusetts. They also designed

the Hail Library in Warren, numerous schools, and many substantial private residences for industrial barons.

William Russell Walker II pursued a high school education in Providence, followed by two years of courses in civil engineering at Brown University. Thereafter he enrolled at MIT in Cambridge, MA, graduated with the class of 1910, and studied an additional two years at the Ecole de Beaux Arts in Paris. Upon his return to Providence, he joined his father's firm as a junior member (Pierson n.d.: 2–3).

Perhaps because of their large-span work with armories, theaters became another specialty of the firm, particularly under William Howard, and carried on by his son (Jordy 1982:238). The Walkers designed three of Providence's finest early movie theaters: the Emery (1914) and the Modern (1917)—both now demolished—and the Majestic (1916). Now used as headquarters for the Trinity Square Repertory Company, the Majestic is a large, Beaux Arts-style, freestanding structure with an elaborate terra cotta exterior, and a lobby with classical detail, including a stained-glass dome (Woodward 1986:112). While some of the earlier theaters in the city were built to accommodate both live theatrical productions and film presentations, the Majestic was built exclusively for motion picture presentation, heralding the era of the opulent movie palaces in the first decades of this century. The Walkers also built the first neighborhood theater in Providence, the Toy (1917), now the Avon on Thayer Street, initially used for both live and film performances. Its interior was substantially modified in 1938 to a more "Moderne" style (Woodward 1986:112). Built in 1924, Park Theater came near the end of the design career of this important local three-generation firm. In the Wayland Historic District, Walker and Son designed the James E. Sullivan House at 259 Wayland Avenue (1893).